

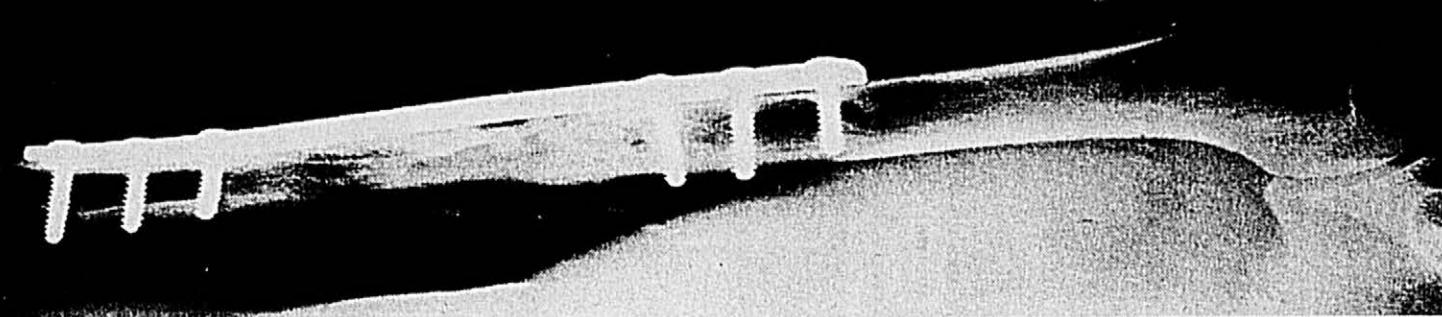


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volume 85 • number 69
March 28 - April 3, 1996





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**McGill Accounting Department
Student Accounts Office**

IMPORTANT CHANGES IN FEE PAYMENT PROCEDURES

Some changes are being made in fee payment procedures which we sincerely hope will result in better service to McGill students, by reducing the wait in line-ups for example, and ultimately helping us in meeting budget reductions. We will now have more time to serve you and to assist you by answering all of your questions regarding your fee account, whether by phone, e-mail, or in person. Please read on for more information.

- **The Student Accounts Office will no longer be accepting fee payments as of June 1st, 1996.** How will you pay your fees? You simply go to any chartered bank and make your payment by using the remittance slip attached to your fee statement. This can be done either in person, or through automated banking machines. All cheque payments may be mailed to the address indicated on the return envelope included in our statement mailings, and remittance slips must be enclosed to ensure that your account is properly identified. Again, let us state that our doors will be open to you, room 301 James Administration building, if you would like to discuss your fee account.
- Starting June 1st, 1996 the Student Accounts Office will only be sending statements four times per year; in the first week of June, October, December and February. You are responsible for verifying either MARS or OASIS for your current account balance and for paying any outstanding balances by the end of each month to avoid interest charges. Balances can include things such as courses added during the add/drop period, as well as miscellaneous account charges such as graduation fees or residence long distance charges. The statements sent will each have two fee remittance slips attached. If you do not use both remittance slips, please retain the extras as you may need them for making future payments. You simply fill in the amount you are paying and remit the slip with payment either at the bank, an ABM, or through the mail.
- The Fee Information Booklet will no longer be distributed to returning students. The text of the booklet is available on Info McGill and crucial fee policies are stated in the calendars of the University. Please consult them for detailed information.
- ADVANCE NOTICE - The Fall term payment deadline for the 1996/1997 academic year is **AUGUST 19th, 1996. EVEN IF YOU DO NOT RECEIVE A MINIMUM PAYMENT STATEMENT (i.e due to an incorrect mailing address on file*) YOU ARE RESPONSIBLE FOR PAYING YOUR FEES BY THE DEADLINE. A LATE PAYMENT FINE WILL BE APPLIED TO YOUR ACCOUNT IF THE DEADLINE IS NOT MET.** In addition, we can not be responsible for the postal service, therefore please mail your payments well in advance of the deadline and postdate them for no later than August 19th, 1996 if necessary.

Should you have any questions regarding the above, or about your fee account, please do come to see us in room 301, James Administration building. We would be more than happy to help.

Our e-mail address is studacc@acct.mcgill.ca. *Please remember to update your mailing address using an OASIS terminal if you will be moving this summer as we do not forward returned mail to the home address.

The changing of the Thomson House guard

Direct from McGill's Post Graduate Students' Society, the results from the PGSS mail-in elections. Under 600 of the 9000-odd graduate students voted. Long live democracy.

President

Linda Carlson 292 votes
Stephen Targett 201 votes



LINDA CARLSON

VP Administration

Sadaf Siddiqui 401 for, 26 against

VP Finance

Humeira Iqtidar 394 votes
Martin Kamela 175 votes

VP Internal

Charles Boulakia 372 for, 33 against

VP University Affairs

Anna Kruzinski 356 votes
Saad Khan 122 votes



ANNA KRZUZINSKI

VP External

Erin Runions 351 for, 15 against

Board of Governors

Alex Roshuck 390 for, 17 against

Senator (PhD)

Neil Rooney 361 for.



NEIL ROONEY

The society also voted 260 to 157 in favour of increasing next year's PGSS fees by almost \$15. The vote was 371 to 126 in favour of donating 25 cents per student to McGill Nightline, but 235 to 217 against creating a CFS-Québec fee levy.

SAY IT ALL AND SAY IT LOUD!

The McGill Daily invites any interested parties to submit Hyde Parks for our year-end special issue on: "The University".

The Hyde Park space is a place for you

to voice your opinions, interests or concerns as an individual or group; about McGill, professors, the role of universities in Québec and Canada...or anything else of interest to you as part of this university community.

Submit your Hyde Park — less than 500 words please — to the Daily office, Shatner B-03, before April 1, by 17h.

Space is limited so submit today.

Erratum

In the previous issue of the *Daily Culture* (vol 85, no. 6, March 21-27), the cover was not credited. The cover was by Lia Barsotti. The Daily regrets the error.

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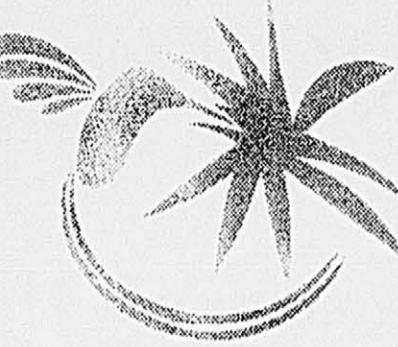
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Mosaica showcases McGill's contemporary dance talent NOT JUST GOING THROUGH THE MOTIONS

by rachelhepburncraig

I occasionally ask my friends to accompany me to a dance performance and this rarely elicits a positive response. Maybe it's the images of white tutus and dying swans which scare them off. Last Thursday I dragged a friend to the opening night of the McGill Contemporary Dance Ensemble's show, *Mosaica*, and I assure you, there wasn't a tutu in sight. Instead the show proved dance to be a broad and accessible art form, both expressive and entertaining.

The 17 original pieces which make up *Mosaica* are the result of a year's worth of work by a group of McGill students, and a remarkable result at that. The show covers a wide range of dance styles, from lyrical to highly contemporary and dramatic with a few doses of humour and hip hop.

The opening involves the whole company and sets a positive, high-energy mood, but the varying character of the show is readily seen in the next two pieces.

"Serenade" is an ensemble piece set to the Indigo Girls' "Romeo & Juliet." It is followed by "I want you to see this (what things fall)" with music by The Cowboy Junkies and excerpts from Genesis 1-3. Gestured and modern, the piece is performed by two dancers, male and female, who spend much of the piece isolated from each other. The first half of the show closes with the hip hop number "Good Morning Groove." The choreographers are clearly not fixed on a limited definition of contemporary dance.

Among the pieces in the second half is "In Fluorescence," a visually beautiful piece with ribbons similar to those used in rhythmic gymnastics. "Rachel and Leah" is a wonderful *pas de deux* for two women and is based on the Old Testament story of two sisters married to the same man. It explores the conflict of love and hate with a high level of contact between the dancers.

The sources of humour are pieces like "Saturday Night Jungle Fever," a name which speaks volumes. Numbers such as "The One Step" and "Starved For Attention," can best be summed up as cute and clever. The former is set to big band jazz. The latter has music provided by Björk and includes a great performance by Heidi Yoon as the one demanding attention.

I can only assume that the young choreographers, all McGill students, are relatively



PHOTO COURTESY PLAYERS' THEATRE

new to this creative process. However, this has not inhibited their experimentation – successful experimentation at that.

I was impressed with the numerous ensemble pieces and the choreographers' apparent comfort with creating for large groups. The last piece, "Solace," involves the whole company in a series of shapes and patterns and was received with a great deal of enthusiasm from the audience.

The members of the company come from a wide range of dance backgrounds – evident in both the content and the performance of the pieces. Though some dancers clearly have more experience, they all show a love

of movement on stage. What some dancers may lack in technical ability they more than make up for with energy. No one is just going through the motions. They are dancing with each other. There is an obvious rapport between company members and a comfort level on stage which makes for a good relationship with the audience. The small size of the Players' Theatre is ideal.

Mosaica is playing at Players' Theatre (3rd floor Shatner) until Saturday, March 30 at 20h. Dancers and non-dancers alike should see it, and discover (or rediscover) the power and expressiveness of movement. For information, call 398-6813.

Two plays from the annual Director's Projects Festival

A low-cal theatrical 'treat'

by clarefader

The annual McGill Director's Festival is up and running. Eight one act plays are showing as double bills, including a showing of *The Constant Lover* and *Overtones* which were seen by a full house Saturday night. Full of witticisms and silliness, the plays work well together, sort of like sugar and spice.

The Constant Lover, directed by Niki Panagiotopoulos is light and down right silly in the best sense of the word. The interpretation of a John Hankin play pits early 20th century conceptions of love against 90's ones, according to the programme.

Cecil, played by Jessica Caplan, is a dandy chap, ardently passionate about the important things in life including cloudless summer days, being young and in love and remaining single. Rather than succumbing to the mundane office world, he fills his days playing the Don Juan of the English countryside. After all, "to be only making money when one could be making love, that is wasting time."

Sitting in the woods he spies the fair Evelyn, whom he coerces into a punctual if not passionate love affair. The essence of propriety, Evelyn finds Cecil's advances rather disturbing, especially when he informs her he will call her Eve, as in "the first woman man has ever loved."

When Evelyn leaves to seek true, constant love as opposed to a constant lover, Cecil seems a little bothered. But this is not enough to change his philandering ways.

Noah Klar's performance as Evelyn is amusing. However, the play's innovative reversal of gender roles, failed to add any significant insight into an intentionally axiomatic script. Nevertheless, the role reversal did manage to provide some moments of mild titillation for the audience.

Overall, the play falls short of its claim to offer a 'modern twist' on relationships between men and women. If the audience's amusement stemmed from watching the suave and aggressive Cecil (played by a

woman) pursuing the chaste and demur Evelyn (played by a man), what does this say about what we find funny? Granted, a prudish-acting man clad in a dress with facial hair is funny, but why? What can humor tell us about how little things have changed?

Though the play moves well and was a treat to watch, one might imagine a script with a little more weight to be a more appropriate choice for a director's class project.

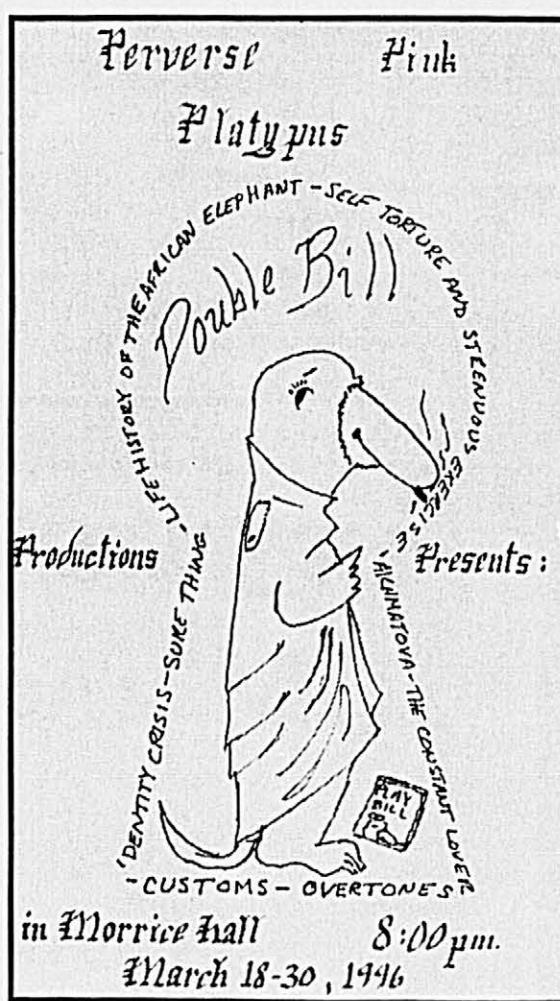
Overtones, directed by Alice Gerstenberg, deals with overcrowding in a New York apartment. Two old acquaintances reunite over a cup of tea and cake, with their hidden motives exposed by very visible inner selves, 'embodied' by other actors.

Poor Harriet is the New York socialite who chose a sensible husband over her true love, a struggling artist. The play is situated some years later and the artist has made a name for himself. As she prepares to entertain his wife, Harriet wonders whether she should be 'haughty, cordial, or caustic.' She proves to be more than capable of managing all three.

Margeret, the artist's wife arrives with hidden motives of her own. The hidden desires are exposed by Hetty and Maggie, the two inner selves played by Catya Hynard and Maggie Wente who flitter about the stage saying all the vicious things their outer selves can only hint at.

The interplay between the seemingly polite Harriet and Margaret and their scathing inner selves moves the play along at a fast and furious pace.

Light and witty, *Overtones* still manages to delve into the sad repressive nature of social proprieties. Like *The Constant Lover*, this script might be more appropriate for dinner theater, where it is the intent of the production to provide entertainment, leav-



ing the food to fulfill the audience.

As a double bill, *The Constant Lover* and *Overtones* was as enjoyable as a summer day and about as filling as a cream puff. This audience member left the theater in the mood for pastry – a questionable reaction to a director's class project.

Overtones and *The Constant Lover* play March 28. *Self Torture and Strenuous Exercise* and *Akhmatove* are showing March 29. *Sure Thing* and *Life History of the African Elephant* are showing March 30. All show times are 20h at Morrice Hall Theater. Admission is free.

A HUNGER FOR THE FOX: WRITING ASIAN-CANADIAN LESBIAN IDENTITY, AND HISTORY

by marnilevitt

The following article is based on an interview with Larissa Lai in conjunction with CKUT radio 90.3 FM.

The most intriguing thing about Larissa Lai's new book, *When Fox Is a Thousand*, is that it is a story told in three voices. The first is a ninth century poetess and courtesan, Yu Hsuan-Chi; the second the mythological 'Fox'; and the third, "a twentieth century, twenty-something young woman".

For Larissa, the novel grew out of a need for a historical/mythological background to explain her own reality as well as the realities of other young Asian-Canadian women/lesbians. It came out of "being dissatisfied with the histories that were popularly available to me," Larissa explains, "the white feminist/lesbian history didn't describe the reality that I was living in."

"We don't have a Sappho, nor do we have the histories of Stonewall, or stone butches in the same kind of way," she said.

The first voice speaks especially to those Asian women who are Western-born and who only speak English: "in a lot of ways the poetess is like a love poem for those women," says Larissa.

And the fact that many Asian dykes who read the book respond so positively to the voice of the poetess "is in itself an indication of the need for those kinds of histories and representations at their most lyrical."

Larissa was excited when she happened upon the story of Yu Hsuan-Chi while doing research for the book. She decided to use Yu as a basis for the voice of the poetess in her novel. Yu was a courtesan who refused to conform to what was expected of women during the Tang dynasty, and who was critical of the upper-class, male education

system because it shut her out. She had relationships with both men and women and was lascivious, and therefore considered evil. When her maid-servant was killed, Yu was accused of the crime and sentenced to death. Larissa's research revealed that Yu was accused of this crime either because she was considered lascivious enough to be capable of murder, or because she was framed by officials who were angered by her non-conformist lifestyle. "[The accusation of Yu] has a lot of echoes for the way we as Asian lesbians are perceived in various aspects of both Western and Eastern societies," comments Larissa. Out of these echoes arose the second voice of the novel.

Artemis is "this young, hip, kind of hip, kind of not, twentieth century, twenty-something [Asian-Canadian] woman who is trying to make sense of her place in the world." Originally, Artemis was intended to be a character who wrote letters back and forth with the poetess across time and place. But it was difficult for Larissa to sustain that type of dialogue throughout the entire novel. So she decided to develop Artemis' character and life in and of itself. "Artemis is not me," Larissa reminds us, "but she deals with some of the same struggles and difficulties that I did in my late teens, early twenties".

Artemis' life is fraught with contradictions: She is an Asian woman adopted by white parents who lives in the West, and has been assimilated into Western culture to the extent that she has chosen to study Western classical history in University. Her Greek name is also a symbol of the contradictions inherent in her identity.

Throughout the novel, Artemis inevitably encounters racism, exoticization, self-exoticization, homophobia and

classism. Although trying to make sense of herself through encounters with other Asian women as well as white men, she is not at a place where she can articulate her politics. Larissa notes that she has felt the same frustration in her own life: "Here we are, as dykes of colour, and how can we talk about our lives without parceling ourselves off into all these separate

say, "Don't you know your actions reflect on us all? If you keep making these visitations, other fox families will talk about us. They will criticize us for not having raised you properly." Here, 'other fox families' can be read as 'other straight families' who will chastise the Fox for 'haunting women', in other words, for being a lesbian. But her metaphors are open to interpretation, and the Fox can stand for a great many sexual or racial aspects of identity.

The Fox is able to make all sorts of connections. Her life span is several thousand years long, and she has mythical powers to change her form, so she can communicate with and between both Artemis and the poetess. She also serves to make connections between the real and the mythical, the conscious and the subconscious. "I wanted to be able to imagine life as widely and as largely as I could," says Larissa. The transmutability and flexibility of the fox has enabled her to do just that.

Larissa speaks of the need for political work to combat daily racist and homophobic bullshit in her life, and in the lives of the people in the communities she works in. "[But] I was hungry for a way to live beyond those things. I was frustrated with my life being consumed by those things." She worries that, through the poetess and the fox, she has romanticised grace, serenity, sensuality and beauty, already stereotypical qualities for Asian women. However, she feels that the hunger for the imagination of a home space unique to Asian dykes has outweighed that tension.

"I've written this book very much for all my various communities — for the queer community, for the lesbian community, and for other young Asian women," says Larissa. Through all the disjunctions she feels in her own identity, and in the identities of the characters in the novel, it is the fox that keeps things together.

"[The fox makes] all kinds of connections amongst all kinds of things and *all kinds of aspects of my own life* that had become very disjunctive, very separate and cut off from one another." (Author's emphasis.)

When Fox is a Thousand is when almost anything is possible.



DAILY PHOTO BY BRENDA MILLER

Brief

Performing for leukemia research

St Justin's hospital in Montréal just hired one of its young leukemia patients as the coordinator of the recreation centre. However, when trying to get ahold of a VCR to show the stacks of videos at the hospital to the children, she found she didn't have the funds to do it.

This predicament has inspired a group of local organizations to hold a fundraising event for leukemia, donating some of the money raised to the recreation centre at St Justin's leukemia centre.

The event, a collaborative effort between Leucan, a group supporting leukemia research, Sky Productions, the James Lyng Food Co op and the NDG food Co-op will bring together performing artists from around the city.

According to Francesco La Giorgia of Sky Productions, this

type of event is "not something that happens regularly in terms that there will be French and English artists on the same stage, performing for a cause."

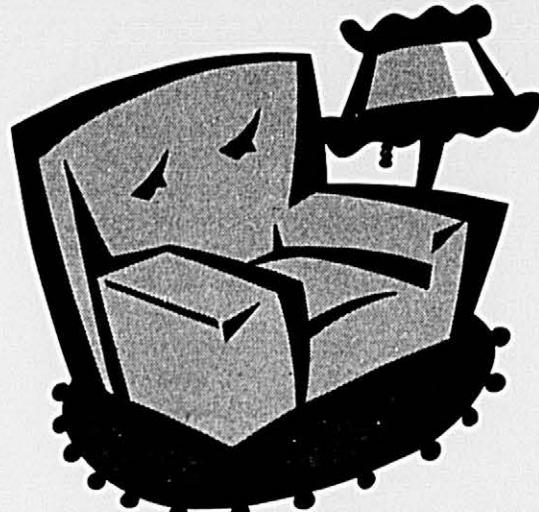
While some of the proceeds will go towards leukemia research, others will go to the James Lyng food Co op, which services the areas of St Henri, Little Burgundy and Point St. Charles, as well as the NDG food Co-op.

Both these organisations try to provide food for Montréalers, especially during holiday seasons.

The event will take place at the Vanier College auditorium on Thursday, April 4, from 12h-20h. Admission is three dollars plus one non-perishable food item.

— anupgrewal

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- Creative Writing**
- The MONA ADILMAN PRIZE IN POETRY, worth \$650—or \$325 for two students, is open to undergraduate or graduate students registered in the Faculty of Arts for the best poem or group of poems relating to ecological or environmental concerns.
- The CLARK LEWIS MEMORIAL PRIZE, worth \$250, is open to major or honours students in the Department of English. The prize is awarded annually or from time to time for original plays staged in the course of the academic year.
- The CHESTER MACNAGHTEN PRIZES IN CREATIVE WRITING (two prizes, one of \$500 and another of \$350) are open to undergraduate students of the university for the best piece of creative writing in English, i.e. a story, a play, a poem, an essay, etc. Printed compositions are ineligible if they have been published before April 15, 1996.
- The PETERSON MEMORIAL PRIZE, worth \$1,500, is open to undergraduate or graduate students registered in a degree program in the Department of English.
- The LIONEL SHAPIRO AWARDS FOR CREATIVE WRITING, three prizes of \$1,000 each, to be distributed if possible among the genres of poetry, fiction, screen writing and playwriting. Each prize to be awarded on the recommendation of the Department of English to students in the final year of the B.A. course who have demonstrated outstanding talent. (A note from your academic adviser verifying you will have completed your program requirements and the minimum credits required by the Faculty of Arts (by April 1996) MUST accompany your submission.)

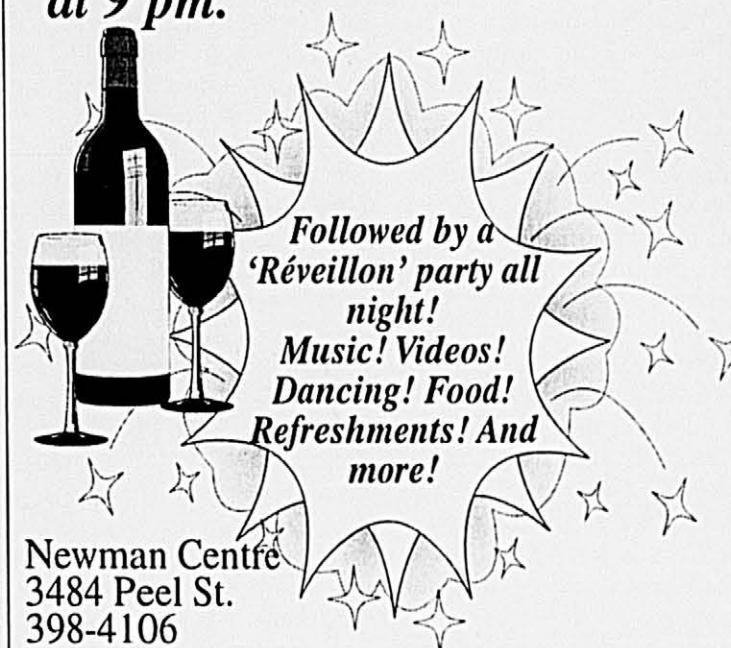
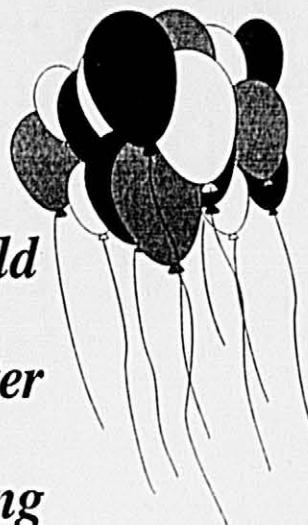
These competitions are restricted to students who have not previously won the First Prize.

Forms to be completed (for the creative writing prizes and awards) are available in the Department of English General Office, Arts 155. Submissions must be in duplicate.

Deadline: Monday, April 15, 1996

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**April 11, 9:30-18:00
Leacock 232**

**April 12, 9:00-15:00
Arts Bldg. 160**

**Information/program:
Silke Falkner
telephone:
398-3650
e-mail:
bg44@musicb.mcgill.ca**

The third annual McGill Film Festival gets ready, set, go!

INDEPENDENT CREATIONS

by jessicalim

The growth of the McGill Film Festival has largely mirrored the rising success of the independent film, as marked by the popularity of such movies as *Reservoir Dogs*, *Slacker* and *El Mariachi*. Designed to give students the opportunity to expose their work not only to their contemporaries, but also to the larger Canadian film industry, the festival plays an integral role in helping McGill students turn their film talents into careers.

"There are a lot of student films being made that nobody really knows about," says festival co-ordinator Isabelle Riva. "The festival is a sort of departure point for students. Many of [them] go on to critical acclaim in the New York, Chicago and Montréal Film Festivals."

Contacted by Riva, several independent production offices will attend the festival, offering

job opportunities for talented film makers. However, the event is not only about career opportunities for many of the participants. "It's also about community," contends Riva. "The Cultural Studies Festival is a chance for students to get together and support each other."

The festival consists of films lasting under 20 minutes, ranging from experimental works to documentaries to fictional narratives. Inspired by the increased acceptance of the rock video as an art form, this year's festival in particular displays a number of music video submissions.

In true festival style, efforts will be recognised at an awards banquet to be held at the end of the festival. The awards will be given out by a panel comprised of five judges, including *Mirror* film editor Matthew Hays and documentary

film-maker



Harriet Wichin (*Silent Witness*). The winners in the categories for Best Overall Production, Best Editing, Best Sound/Music, Best Cinematography, and Best Original Idea will, appropriately, each receive an 8mm camera.

To prevent the loss of films after the event is over, the Festival Committee has created an Archive at McLennan Library where students will be able to use the released works as reference material. Furthermore, the Committee has "a fantastic website under construction" and will be releasing a compilation video, entitled *The Best of the McGill Students Film and Video Festival*, to CEGEP schools for the main purpose of creating more interest in the film-making process.

However, like all volunteer-run organisations, the Festival Committee relies largely on funding from establishments such as The Centre for Research on Canadian Cultural Industries and Institutions, headed by Will Straw. The Centre combines financial support with opportunities for internships at various independent production offices.

McGill's "highly respected film festival" is proof that the "people [who] don't expect film to get made at McGill [but instead]... at Concordia" are mistaken. Production courses such as The Documentary Film and Seminar in Video help initiate the creative process at McGill.

Moreover, John Grierson, founder of the National Film Board, and considered by many the father of documentation, has taught throughout his life at McGill. The phrase he coined, "the creative treatment of actuality," evidently inspires and lives on within the talents at McGill.

The third annual McGill Film Festival will take place on April 11 and 12 at 19-22h in the Arts Building's Moyse Hall. The awards banquet will be held in the Cultural Studies Building on April 12 after 22h.

Synesthesia: A festival of the fine arts

ARBITRARY LINKS

by meredithcohen

In over-stimulating technological times, the world of the arts is bound to be one of the realms most affected by a culture constantly in flux. Will our evolving technological capabilities allow us to communicate with one another more freely, or will it simply complicate humanity's timeless problem of its inability to communicate? *Synesthesia*, small in a big universe, attempts in its own humble ways to address these sorts of questions.

One of the essential ideas behind the formation of *Synesthesia*, a multi-media art show, is an attempt to bridge the gap that exists among the diverse group of artists, performers, and creators that are now active within the McGill community.

The festival was presented on March 21 and 22 in Moyse auditorium. Included in the festival were spoken word and storytelling performances from contributors to *Montage*, *Scrivener*, and *The Pillar*. Films made by McGill and Concordia students were contributed by Image Ensemble. Photographs and projected artwork, as well as live music, were also a part of the festival.

Synesthesia was the brain child of Jonathan Downar, the coordinator of the production, but he is more of a stepfather to *Synesthesia* than a father, since all of the contributors breathed the life into the production.

Downar, during an interview before the production, explained that the meaning behind *synesthesia* semantically, and in relation to the festival, is a state in which the stimulation of one sense in-

duces the stimulation of another in turn. It is in this state that the arbitrary logic of art and creation takes over and the joining of disparate moods and sensations can occur. In its program, *synesthesia* is compared to the 'weird logic' that governs the world of our dreams, and ideally the world of the festival.

After viewing the production, despite occasional technical difficulties, the show was quite successful in displaying some interesting talents and often in a provocative way. Readers often read or recited their poetry accompanied by music that enhanced and helped to embody in a different medium the spirit and tone of their words. Often, over the sounds of spoken words, imagery was visually superimposed via projector onto screens surrounding the reader/performer on stage.

Of the versatile collages of performances, *Etiquette*, the film *The Ants*, and the readings of the poems *The Story of Chrysanthemums* and *Bending Towards Exile*, stand out as exemplary additions to the show.

The reading of the poem *Etiquette* by Lisa Martin was done in a performative style. While the slightly confused audience waited, a set table was brought out onto stage to be occupied by an 'elegant' character clad in 'sophisticated' 30's or 40's attire and a barefoot woman dressed kind of like Pebbles (of Flintstones fame). The 'civilised' woman, in a British accent began to recite the poem, her 'antithesis', then proceeded to join in as the second voice, and the scene ended with a bit of

well received snarling, as Pebbles climbed up on the carefully set table and spat food upon the floor.

Before the audience was even done laughing, we were charmed by the techno/sci-fi/spoof film, *The Ants*, by U Brahma Swive. The film was incredibly clever in its scope, and told the story, in a charged sardonic manner, about a scientist doing genetic engineering with ants, in attempts to increase their intelligence and abilities. As the film drew continual tongue-in-cheek comparisons with the 'highly evolved humans' and the 'lesser evolved ants' who are useless on an individual basis and survive only by blindly serving their colonies; it was cinematographically experimental, philosophical, and hysterically funny.

The festival also moved into more somber and pensive tones. Rima Banerji was one of the evenings many skillful and effective readers. Her readings of *The Story of Chrysanthemums* and *Bending Towards Exile* were accompanied by soft Classical Indian music and the stage lights were dimmed and golden-

hued. The reading was beautiful and Rima's smooth voice drifted out to the audience and we listened as "trespassers into a memory", and listened to words "expelled" by the poet "on the violence of the page".

Synesthesia was a multi-media tapestry woven by living performers and technology's contribution to the arts. Even in this wired and techno-centric world, communication and the accessing of an audience's emotions and thoughts is not impossible. While the two-hour production would have been easier for the audience to imbibe if it had an intermission, and certain pieces varied in their levels of audience appeal, the festival was at many points very powerful, and overall a cohesive body of work, appealing to all the senses.



Conference on global warming l

STOP GASSING,

by chris scott

At a time when my own government refused to see me, it was the Beninese ambassador who went out of his way to be friendly.

Sitting cross-legged beside me on the floor of the Conference Centre and squinting at my slides that he was tilting up towards the light, he must have seemed an oddity to the First World delegates who were now stepping impatiently around us.

We became friends almost immediately; I telling him that Canada's Pacific Coast rainforests are an essential stabilizer for world temperatures, while he recounted how one coastal village in his West African country, called Grand-Popo, had already fallen victim to heat-produced flooding. It was now evacuated and partially submerged, he said, as a result of the rising sea.

Later that day, I met with members of the Filipino delegation, and two Costa Rican diplomats, who had already become my firm friends. But when I tried to see Canada's Environment Minister Sheila Cotts, I was told she would not be available until the end of the week.

By the time the United Nations Climate Change Summit convened in Berlin last March to April, few governments doubted that global warming was a human-induced phenomenon.

Dr. Daniel Albritton, associated with the UN-sponsored Intergovernmental Panel on Climate Change, was present at the conference to report that the Earth's mean temperature had risen half a degree celsius in the past 100 years. And according to a 1995 publication by the Canadian Environment Ministry, continued emissions of carbon dioxide and other heat-trapping gasses in the coming century could boost world temperatures a further four degrees.

It was to combat the extremes of flooding and desertification, the famines and the mass species die-outs which global warming is inducing that more than 150 countries signed the Framework Convention on Climate Change at the UN Earth Summit in Rio de Janeiro, Brazil in 1992.

But activists were disappointed by the Convention's lack of legally-binding clauses prescribing specific measures or reductions timetables. This set the stage for a conflict between First World nations, which produce 75 per cent of the emissions, and are reluctant to cut back, and the Third World, which is so far suffering most of the damage.

In fact, evidence made available both during and after the Berlin summit shows that the flooding of Grand-Popo is far from unique. McGill Quebec Public Interest Research Group employee Mini Alakkatusery describes returning to her native state of

Kerala, India. After an absence of 16 years, she returned in 1993 to find that the ocean had made substantial inroads near villages along the coast, and already forced the relocation of several structures.

Such observations are explained by the fact that water expands (and will therefore rise) when heated. A March 1995 article in Britain's *Manchester Guardian* stated that world sea levels have mounted 10-15cm's since 1900. Since many coastal territories, as in Benin, are actually below sea level, even a minor rise of in water over a ridge can result in the flooding of an entire valley. Some island countries, including the Maldives in the Indian Ocean, are projected to vanish entirely in the coming century, the same article indicates.

Future under water

For the first half of the two-week summit, participants were regaled with displays of alternative electric generating and transport systems, which were erected in all the hallways of the conference centre. Electricity (frequently produced by burning coal) and the private automobile are main contributors to the release of greenhouse gasses worldwide.

Also presented at the conference was a full catalogue of current and possible damage to the planet's life-support systems in details that went far beyond simple flooding. Activists, who were holding their own forum several metro stops away, quoted

ing. This process turns the normally pink corals white with the stress of an even slightly higher temperature as they rid themselves of the algae (*zooxanthellae*) on which their life depends. As the corals die, the entire dependent ecosystem of plants, fish, and humans who depend on the fish suffers.

Since coral reefs are in continual equilibrium between the build-up of living matter, and the erosion of dead matter by the sea, extinctions would pretty soon combine with rising water levels to ensure that whole reefs (with their human settlements) would disappear. Bleaching outbreaks are escalating in frequency, and have now been detected in every large coral system on the globe, the Greenpeace document reveals.

Scientists are quick to caution that while no single weather event is in itself proof of global warming, the overall trend of increasing droughts, storms and forest fires does point to human impact. The case of forest fires is particularly complex. Forest fires are encouraged by and enhance the concentrations of heat-trapping carbon dioxide in the atmosphere. (the chemical is produced when any organic matter like wood, coal or natural gas oil is burnt.)

It is the coniferous Boreal forest, covering vast swathes of Northern Canada, Siberia and Europe and home to numerous indigenous communities and endangered species (including the nearly extinct snow tiger) that appears most at risk. Oregon State University

Hadley Centre for Climate Change in Berkshire, England, that caught many delegates' eyes the most.

The Hadley Centre reported on three computer simulations by different researchers of world grain harvests at carbon dioxide levels likely to be in the atmosphere by 2035. In all cases it was Africa, Latin America, and the Indian subcontinent which were set for drastic losses: in one model reductions for Egypt, Mexico, and Pakistan reached up to fifty per cent.

Alternatives

Near the end of the first week, the displays on alternative transit appeared less conspicuously, and were replaced by bright-coloured posters promoting various cities as the ideal spot for the permanent Secretariat to the Convention. The approaching vote — to choose where all the paperwork surrounding Climate Treaties and future conferences would be dealt with — became the predominating theme at the Summit for the next few days.

In all the commotion, very little was said about the AOSIS Protocol, a proposal by the Alliance Of Small Island States that First World countries make a legal commitment to reduce their car-

bon dioxide emissions 20 per cent from 1990 levels by 2005. It had been recognized at Rio that the First World, which was more responsible for the problem, and more financially able to endure a transition should take the first obligatory steps towards cutting back carbon emissions. But an existing, non-legally binding commitment included in the Rio document was already being disregarded by many of its signers. First World participants had pledged to return emissions to 1990 levels by the year 2000, yet Canada, for example, was projected to exceed the 1990 baseline by 13 per cent, according to its Ministry of Environment report.

The fate of the AOSIS protocol seemed to hang on the attitudes of several distinct blocks. Among the Group of 77, or Third World countries, whose members included most of the AOSIS wing, there was distinct solidarity; the G-77 had meetings all to itself and had a mouthpiece, the Filipino ambassador who often spoke for them in high-level bargaining. The OPEC, or oil-exporting countries, were predictably against any pledge to reduce oil consumption, but did not appear strong enough of itself to block global

"We're doing everything we can to protect the climate."

Earth Summit, Rio, 1992



Stop lying. Don't stall. Act now.

heavily from this information on the rare occasions when they were able to get near country representatives inside the UN building.

One such effect, attested to in films and in a 1995 Greenpeace report titled *The Climate Time Bomb is Coral Bleach-*

has released a study suggesting that if greenhouse gas emissions remain at current rates, fully two-thirds of the Boreal ecosystem will vanish.

Yet despite the urgency of these arguments, it was probably another study, by the intergovernmental

leaves activists out in the cold START ACTING

consensus.

Among the OECD, or First World states, the European partners had already taken measurable actions to resolve the climate crisis. Denmark was producing 4 per cent of its electricity with windmills by 1995; Germany was pledged not to a 20 per cent, but a 25 per cent reduction, and the encouragement of alternative transit, from bike lines to investment in light-rail, electric trains, was becoming almost a continent-wide phenomenon.



But it was with the US, Canada and Australia, the world's top per-capita polluters, that the real uncertainty lay. These countries, together with China, which was investing in coal-based industry and planned to massively increase its use of cars, held a make-or-break position for any further negotiations.

Unable to have a direct influence on the wording of such treaties or agendas, environmentalists spent time scurrying around, giving seminars, meeting diplomats, performing street theatre — in short trying their best to influence anybody who still might be left to be influenced.

Still, environmentalists were not the only activists present in the UN building. Members of the 'Global Climate Coalition', a consortium of lobbyists for the oil industry, went virtually everywhere, distributing booklets meant to disprove the evidence of climate change, or, failing that, to attribute it entirely to natural effects.

But these arguments were belied by the results of a just-finished experiment again by the Hadley Centre in Berkshire. Because rising hot air affects wind patterns, which in turn effect temperature, global warming is not just a unified rise in temperature across the globe. Instead some areas will heat up much more than others, and in a few localized spots the thermometer can actually drop.

It is through calculating the exact

cartography of all these areas that scientists can create a "fingerprint" of what global warming would look like if it were actually happening. In the period before the Conference, Hadley researchers spent three months plugging calculations into a supercomputer to make this "fingerprint". The result reflected observed weather patterns almost exactly.

'Just to make sure'

The fact that the Berlin Police Department had sent out a tank 'just to make sure' a non-violent Saturday demonstration in front of the Conference Building stayed out of trouble did not deter one hundred thousand citizens from taking to the streets in a gigantic cycle rally the following day.

Bolstered by unicyclists, clowns, and even the odd Grim Reaper, the mood was carnival, but pitched to avert disaster as meetings moved behind closed doors and there was still no word on the fate of the AOSIS proposal. Berliners meant to show that if they could forsake their cars

in such numbers, and still carry through everyday living, it could not seem to draconian to ask the rest of the world to follow suit.

This transit message is of particular relevance to Canada, a country where transportation (much of it short-distance) constitutes the largest sector, at 31.5 per cent, of our total carbon emissions.

A December 1995 report co-authored by Montréal Counselor Michelle Daines recommends that the city restrict car access downtown, extend its Metro Line 2, and reserve specific lanes for buses and cyclists, reveals a March 16th article in *Le Devoir*.

One city that has already done much of this is Portland, Oregon, where there is a legislated ceiling on the number of downtown parking places, and public transit now accounts for 35-40 per cent of daily trips, according to newspaper reporter Gordon Oliver, who writes for the local *Oregonian*.

Since 1986, electric Light Rail Trains have been serving commuters from the suburbs, and the system has been twice been approved for expansion in referenda by the city's 1.25 million person population. The second expansion is projected to cost only half as much as the new freeway which otherwise would have been necessary, Oliver says.

But while alternative transit is feasible, it is without the expensive lobby enjoyed by the fossil fuel industry. As a result, the overwhelming amount of

funding and research invested in transport by Canada in the last year has still gone into new roads.

Ripping off the badge

Ultimately, all attempts to reach consensus broke down, and the Conference culminated with the signing of another non-legally binding document. This document's main provision was to make way for another Summit in Kyoto in 1997.

As I sat on the floor outside on the final day waiting for what would eventually be a 10 minute meeting with Sheila Copps, I heard loud cheers and clapping from within the Canadian delegation. I heard very little cheering from the Third World delegates, who were probably wondering how they would feed their children in the heat-induced famines which it had already been predicted would ensue.

So when activists finally broke into the Plenary Hall, transforming it briefly into a flutter of banners and urgent messages before being collected and ousted by flustered security, I rushed out the building, ripped off my journalist's badge and joined them.

As I sat arm in arm blockading the front door to the Conference Centre with 200 international friends, my Canadian passport stuffed down one sock and my return plane ticket down the other in anticipation of my imminent arrest, the Filipino ambassador came through police lines and praised us for our civil disobedience.

"What you are doing is important," he said. "You are the voice of youth."

Coming from a diplomat whose entire life had probably consisted of creating and enforcing laws, this was as clear a statement as any that the global situation was now out of control.

STOP GASSING START ACTING

Activists Mutiny
in UN Starship Enterprise

Devoid of all life spare human, the plenary hall is insulated from the earth, its people and its future. The cries of those already suffering the effects of climate change have been swallowed into an appendix of hollow brackets, points and rhetoric.

Everybody here knows what needs to be done. The evidence is clear that emissions must be drastically cut. The AOSIS proposal represents a realistic first step in the challenge that faces us all. That it has been hijacked by selfish interests, discarded as irrelevant and replaced by a non-binding paper, highlights the charade taking place here. Our disturbance here today is a plea for this world forum to act responsibly by committing to real change.

This starship has been invaded by the enterprise interests of the fossil fuel industry such as the Global Climate Coalition. The transnational companies involved are putting an undemocratic burden on this forum. For you Governments to bow to their demands is unfaithful to the people of this planet whose future you represent.

The governments of the OECD and OPEC would do well to take this opportunity to take a lead in building a sustainable future. If you continue to insist on a lifestyle of over-consumption, you jeopardise not only the future of your nation, but the entire fabric of life. Are your interests really so worthwhile? The vision is all of ours for the making, please don't cloud the process any longer.

Declaration distributed by activists at the demonstration in the Conference's plenary hall

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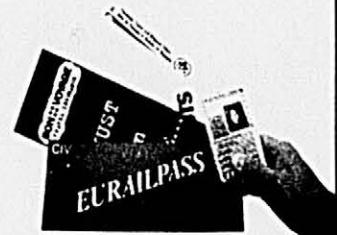
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REGINA STUDENT FASTING FOR CUBA

by matthew gourlie

Regina (CUP) — A University of Regina student is one of five protesters who have been fasting since February in protest of a United States government decision to detain medical equipment destined for Cuba.

On February 22, U of R student Brian Rohatyn and four members of the ecumenical group Pastors for Peace began a liquid-only fast until over 300 donated medical aid computers destined for Cuba are released by the U.S. government.

On January 31, Rohatyn was one of the members of Pastors for Peace who tried to get the computers to Cuba through Mexico.

The computers were to be used in Project Informed — a UN established system linking Cuban hospitals with urban clinics and medical schools. The system is having difficulty getting the technology needed for startup because of a U.S. embargo on Cuba.

The group came up against hundreds of Customs officials, FBI agents and state police at the U.S.-Mexico border. They immediately boarded the two main trucks and seized all of the computers inside.

"They pushed people to the ground and pulled people's hair," said Rohatyn, describing the scene in an interview with the CBC. "They were (police officials) choked by a guy into unconsciousness. It was quite frightening."

The U.S. Customs has stated that the seals on the boxes had been broken and therefore lost their "in-transit" status. Because the computers were seized in the U.S. they are subject to American laws.

Rohatyn has written a letter to Foreign Affairs Minister Lloyd Axworthy asking for support and a meeting to discuss the issue.

Axworthy's office reiterated the U.S. position and suggested that the group should have obtained an export permit for the shipment.

The group tried on February 17 to transport more computers across the same U.S.-Mexican border. At the same time, they tried to get more computers in America at a Canadian border at Highgate, Vermont.

Customs again seized the computers, about 35 at each site, but allowed 110 boxes of medical supplies into Mexico. They also seized 35 modems, which U.S. authorities declared "war material".

"It is absurd that they don't recognize computers as humanitarian aid," said protester Lisa Valenti.

It was on February 22, after this second seizure that Rohatyn, Jim Cliffors, Seya Sangari and the group's leader Rev. Lucius Walker Jr. began their "Fast for Life".

"The Treasury Department has refused to meet with us," said Rev. Walker describing negotiations. "We know that the proper procedures involve having a meeting, and they have refused. We have to be reasonable and engage in dialogue with them, but they have refused to meet."

The issue became more sen-

sitive after the downing of two American planes over Cuba and the subsequent passing of the Helms-Burton Bill which threatens law suits against countries that trade with Cuba.

Brian Rohatyn is currently living in a temporary plastic and canvas "chapel" called Wayside Chapel of Peace and Friendship, only 300 meters from the Mexican border.

Even though the fast is approaching its fourth week, Rohatyn says he's "feeling good, probably too good for someone who hasn't eaten in weeks."

Source: *The Carillon, University of Regina*

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TUNING UP

by brad micklea

The Wedding Present are not a band that relishes touring, so little has changed since then, considering that this was their first tour in North America for more than five years. They've noticeably softened their sound, an evolution culminating in the new album, *Mini* (released in North America with three new singles tacked on the end). With the addition of a piano, a synthesiser and a permanent female back-up vocalist (playing bass as well) the Wedding Present has lost many of the punk fans that had discovered them through the rougher sound of the *Bizarre* album. As I was walking to the concert, I couldn't help but wonder if their live show would be equally toned down.

The choice of venue only served to deepen my doubts about the impact of the show, however, as the Cabaret is a relatively new venue for concerts and, in my opinion, one of the better medium-sized venues in Montreal — but it is decidedly a cabaret. This was no black-on-black punk bar, the decor was too snazzy and the sound far too clean.

The local opening act, the Sea Beggars (a band from McGill) were a little rough around the edges but their songs



were generally upbeat and eminently hummable. A couple of the numbers included a violin which worked into the song uncommonly well. If there was a weak point it was surely the acoustic guitar; it only served to muddy the sound of an otherwise good set. Getting rid of the acoustic guitar would have another benefit, it would make the lead singer (who plays it) ob-

solete, putting the weight of singing upon the lead guitarist, who's voice is not only better but more distinctive.

The Sea Beggars were followed by Butterglory, a British band that is opening for Wedding Present while on tour. They played with an incredible tightness that was masterfully controlled by the drummer, a woman who proved that a good drummer can elevate a good act to a brilliant one. Their set was made up of a number of loud, trippy-slow

songs sounding like a combination of Cocteau Twins and My Bloody Valentine. They even managed to apply this sound to their version of "Mercury," off the new Wedding Present album, with the drummer singing lead.

The questions about the down-toning of the show rose again as the Wedding Present set up to Mix 96 trash over

the public address. When the curtain rose Gedde stood front and centre, to his right was the bassist, and behind them two drum sets. The regular drummer was joined on the second set by the drummer of Butterglory. At that moment all questions were forgotten. They ripped into the set with "Drive," the first song on the new album, and the inspiring synchronisation of the two drums played tug-of-war with the sarcastic-embittered voice of Gedde. Though they played no songs off *Bizzaro*, the tone of the performance was certainly more in keeping with the harder edge of that album. Several of the songs descended into a tangled mess of runaway guitars, bass and drums, ending in the sustained distortion buzz that so characterised the song "Seamonsters." By the final number, the dance floor was crowded with frenzied slam-dancing kids. And as the lights came up, the consensus seemed to be that the Wedding Present should tour a great deal more.



Melissa Etheridge closes out the Forum

A first class farewell

by robin perelle & dia richardson

"I guess I'm doing something right, they seem to be catching on," Melissa Etheridge winked at her bandmates and shifted her guitar on her hips.

Then she swung into yet another set, bringing her special blend of sexual chemistry and genuine warmth to her final appearance — and the final rock show ever — at the Montréal Forum.

Far from assuming the distant role of the superstar she has become, Etheridge needed no rehearsed lines to connect with this crowd.

With her simple lyrics and simple messages of personal truth, passion and tolerance she put on a powerful performance — without any special staging effects.

Especially convincing was her rendition of "You Could Have Been Me". With just her voice, a spotlight and a fist raised in pride and defiance she held the audience, lodging a plea for understanding in a judgmental and homophobic society.

An unconvincing, almost token song on disc or tape; on stage Etheridge made her conviction and her pain tangible as she took a moment to live up to her role model status.

"Oui, je suis!" she grinned when she was done, tossing us the translated version of her trademark "Yes I Am".

Etheridge is known for her personal performances that encompass many facets of her identity. Friday night was no exception, as she shared a variety of experiences that everyone could relate to.

"I write from a genderless



place," she said in a recent interview, talking about the raw desires that affect men and women, straight and gay. Still, despite this "universal" aspect to her music, Etheridge de-

scribes her success in the predominantly male rock and roll industry as "unheard-of for a woman of any sexual orientation."

Maybe that's why she paid tribute to that other great lady of rock and roll, adding her distinctive Kansas twang to the Janice Joplin classic, "Take A Piece of My Heart." Only Etheridge added an extra layer of irony.

Halfway through the song she suddenly paused; casually strumming her guitar, she began to tell us about her own experiences in the dating/dumping/going-back-for-more cycle. Then, just as suddenly, the monologue was over and

Etheridge was slamming to a conclusion that only Joplin herself could have bettered.

"There's so much I want to do here tonight," Etheridge sighed, surveying the Forum for the last time.

Just six years ago, she stood on the same stage playing her first ever stadium-sized show. Now, she admitted, she was having trouble leaving. "Do you have all night?" she asked the audience.

The crowd answered unanimously. Etheridge delivered.

The self-described live performer, who likes to play it "real and raw" proved once again that she communicates best from a stage.

From unusual kisses to occasional loneliness, from "Shriner's Park" to "Like The Way I Do," her passion and energy seemed unending.

Then, two encores before midnight, she and her bandmates finally left the stage, leaving the last notes to linger in the old rafters just a little bit longer.

PERFECT MINDS FOR PERFECT BODIES?

by mike cullen &
robin perelle



GRAPHIC COURTESY OF AD BUSTERS

but hangnails." The cultural effects are no less alarming. Prozac lets us select "acceptable" personality traits, providing a means of eliminating our flaws to create perfect personalities. But, as Clippard pointed out, who is to say that one person's stubbornness, attributed today to a strong character, will be viewed tomorrow as a societal disorder?"

Nevertheless, the possibility of a dramatic change in the condition of many depressed

patients is reason enough to brave many possible risks.

According to an article posted on the World Wide Web, the oppressiveness of conditions treatable with Prozac is unrelenting. "Most humans, at one time or another, experience nearly every sort of unpleasant thought or emotion.... For those of us afflicted with chronic disorders, however, the unwelcome thoughts/emotions do not go away."

The author, Leo Kay, goes on to describe the recovery process: "The remarkable change was hardly perceptible in its day-to-day progression. It felt not like a euphoric "buzz", but rather like a gradual correction... a normalisation of my thoughts and behaviour."

And for all its benefits, Prozac has few significant side-effects.

It is commonly agreed, for example, that over-the-counter drugs are relatively safe; painkillers (i.e. aspirin, Tylenol) and anti-nauseants such as Gravol do not cause problems for Prozac users. The safety is largely due to the non-reactive nature of the drug and its relatively mild and few side effects, which include headaches, nausea and tremors.

Still, Prozac users should consult their physicians before taking other medications, says Dr. Eric Davis, a psychiatrist who regularly prescribes Prozac. "It's always important to know any medication that might interact with Prozac."

Health concerns about Prozac for women in particular are unfounded, says Dr. Davis, as pregnancy and birth control are unaffected by Prozac use.

But a guide published by the Prozac Survivor's Support Group Inc. advises caution and says the effects of Prozac on the reproductive systems of women are not yet clearly understood as no well-controlled, indicative studies have been conducted.

Other short-term effects of Prozac use include loss of energy, loss of libido, sleep loss and weight loss. As for the drug's long-term effects, these are largely unknown.

Moreover, as Clippard pointed out, while Prozac gets

rid of the "low lows", it has been known to level off the "high highs" as well, leaving its users in a kind of neutral, emotional cruise control.

But such concerns have not stopped health centres on campuses across North America — where stress runs high and depression is rampant — from prescribing the "wonder drug". While it may provide a fast, cheap way of keeping the student body stable, the drug treatment is too often resorted to without exploring any other forms of therapy.

Many students have been herded through McGill's Mental Health Services over the years, handed Prozac prescrip-

tions and labels of abnormality after just two sessions.

Granted, studies show that patients rarely discontinue treatment due to any of these factors, and are, in fact, generally satisfied with the drug's effectiveness and minimal side-effects.

While no one should have to suffer unduly the pain of depression, people must be given the opportunity to choose their treatments more carefully. Prozac may alleviate pain but its consequences should not be ignored — from its prohibitive cost of a thousand dollars a year, to its long-term effects on society.

Students in on women's health conference

What we say matters

Although it may seem obvious, sometimes people have to be reminded that women's health matters.

Perhaps for this reason, a group of McGill students and faculty members have organised the Women's Health Matters Second Annual Conference for tomorrow.

According to Abby Lippman, conference organiser and Professor of Epidemiology and Biostatistics at McGill, last year's participants expressed so much interest in seeing another conference that she decided to "make it happen again."

But Lippman was not the only one responsible for the leg-work behind organising the conference, expected to draw approximately 100 participants including students, faculty and members of the interested public. As with last year's conference, "there was student involvement at all stages," from planning sessions to the conference's group discussions themselves, said Lippman.

Of the more than 12 discussion groups planned for Friday's conference, some will be led by McGill students themselves, and others, led by professional health care providers or activists, will be co-facilitated by students. As well, four students will be introducing and moderating the conference's morning panel discussion on "Medicalisation," which will kick off the day's smaller groups discussions.

Noting this high level of student enthusiasm, Lippman said she was "tremendously grateful to the spirit of volunteerism here."

Lorna Yates, program co-ordinator of McGill Students for Literacy, will be facilitating a group discussion entitled "Words for Women: Literacy and Health in Canada." She agreed that the inclusion of students was one of the conference's important strong points. "[The conference is] really for the students to do what they want. It's so rare at McGill."

Yates added that the conference, by focusing on women's health, should provide participants with a sense of empowerment as they were actively involved in setting the day's agenda.

"We've set the agenda and decided what's important to us.... I don't think it's been women setting the agenda in the past, it's been research money," said Yates.

The discussion groups — which will make up the bulk of the day's activities — will cover topics such as breast cancer activism, community mentoring for teenaged girls, lesbian health, Québec midwifery and menopause. The discussions are intended to allow people to share ideas and information about what they're doing in order to "enhance our ability to promote and protect women's health... by looking at some determinants of it," said Lippman.

Given the fact that the discussion topics suggested by students cover areas not traditionally focused on by the medical establishment, there appears to be a lot of interest in discussing women's health from a broader perspective.

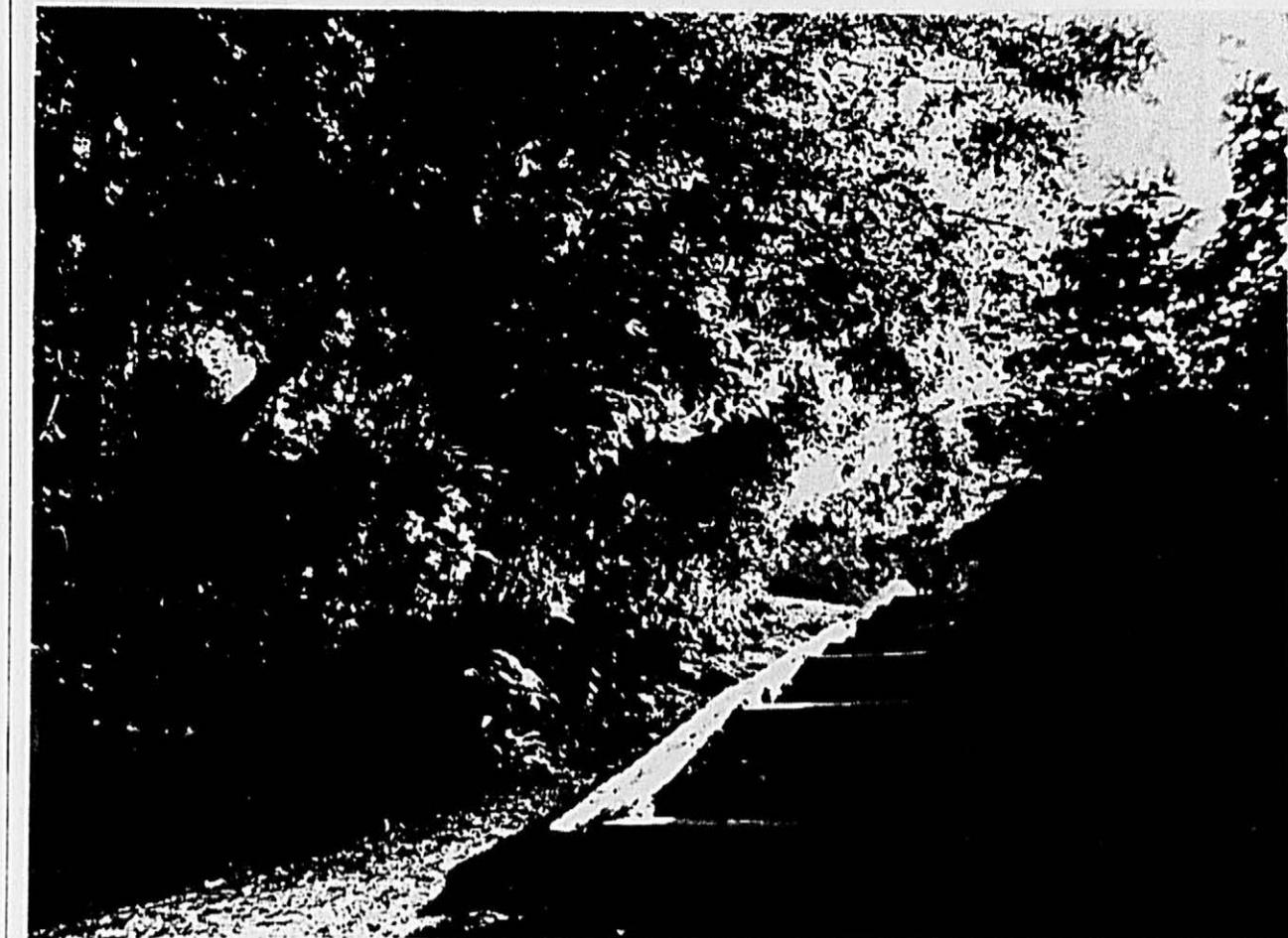
"There's obviously a desire to have a discussion of women's health issues in a framework that is not only biomedical," said Lippman.

She added that the conference was "a chance for academics and activists who don't always talk to each other to talk to each other in an open setting about some issues that are threats to women's health [like violence and illiteracy]."

In light of this year's level of interest, Lippman is hoping to see the conference continue to occur as an annual event.

The Women's Health Matters Second Annual Conference is funded by the Department of Epidemiology and Biostatistics, Faculty of medicine and co-sponsored by the McGill Women's Union, and the McGill Centre for Research and Teaching on Women. Registration is free and there are still spots available. For more information contact the Centre at 398-8325.

— idella sturino



untitled by Erin Toole

World

Watch

1. Unions attacked in Nigeria

Oil continues to be linked to repression in Nigeria.

Since January 25, Milton Dabibi, general secretary of the Federation of Chemical, Energy, Mine and General Workers Unions, has been detained without charges.

Dabibi joins Frank Kokori, the general secretary of NUPENG. Kokori was detained in September 1994 following a major oil workers' strike.

Since that strike, Nigeria's oil and gas unions have been subjected to severe repression by General Sani Abacha's military government.

Also detained on February 14 were leaders of the opposition party, the National Conscience Party.

The NCP has challenged the constitutionality of the Civil Disturbances Special Tribunal which sentenced Ken Saro Wiwa and eight other Ogoni prisoners to death in October. The tribunal is due to try 19 further Ogoni on the same murder charges.

The 19 prisoners smuggled a written plea from their jail cell in early February to the commonwealth. They are being held in harsh conditions in Port Harcourt prison.

In another move to sustain its power, the government announced a military decree, making it a criminal offense to "undermine, prevent, forestall or



prejudice" the government's much criticised three year transition to civilian rule.

source: New York Transfer News Collective

2. U.S guilty in Korean massacre

The Kwangju massacre — etched into the memory of south Korean students and workers — has reemerged as a focal point for struggle.

Former presidents Chun Doo Hwan and Roh Tae Woo are currently on trial in Seoul for their role in the massacre.

On May 27, 1980, 10 000 troops attacked a massive demonstration of students and workers in the southern city of Kwangju. As many as 2 000 people were killed, either shot or bayoneted. Thousands more were wounded.

As the trial progresses, the role of the U.S. in the massacre is becoming more evident.

On February 27, the American Journal of Commerce revealed that top officials of the Carter administration approved the Korean military plans to attack the demonstrators in Kwangju and other cities.

The U.S. has 37 000 troops in South Korea and has been the power behind every government that country has had since its formation in 1948.

Chun Doo Hwan and Roh Tae Woo's lawyer defended his clients' actions by saying they were approved by the U.S. He pointed out, for example, that the U.S. recognised the Chun and Roh dictatorships as legitimate.

The newest revelations have brought thousands of Koreans into the streets demanding justice. Students battled with riot police in Kwangju and Taegu city on March 1 after they were refused permission to deliver a protest to the U.S. Information

service.

And in Seoul, 40 students were arrested after a crowd of thousands tried to storm the U.S. embassy.

source: Worker's World Misc.activism.progressive.

3. A parade of politics

"Rocking the sham" is probably the most appropriate theme for this year's St. Patrick's Day parade in New York City.

Excluded from participating for the last six years, the Irish Lesbian and Gay Organisation (ILGO) made its voice heard in a big way at this year's event.

Members of ILGO lofted banners, hoisted placards, passed out leaflets and picketed — all to the jaunty lilt of tunes played by a band of gay and lesbian Irish musicians.

The action came after New York mayor Rudolf Giuliani won a court ruling denying

ILGO its first amendment right to march, two days before the parade.

At the march, parade police reacted to the ILGO's presence by hurling anti-gay epithets and arresting 34 people.

However, the ILGO received more support from other participants and by-standers in the parade.

In response, Lisa Fay of the ILGO commented, "We are hoping that this can be a thing of the past and we can be included in the parade as another group celebrating Irish culture. But we refuse to be in the closet to do that."

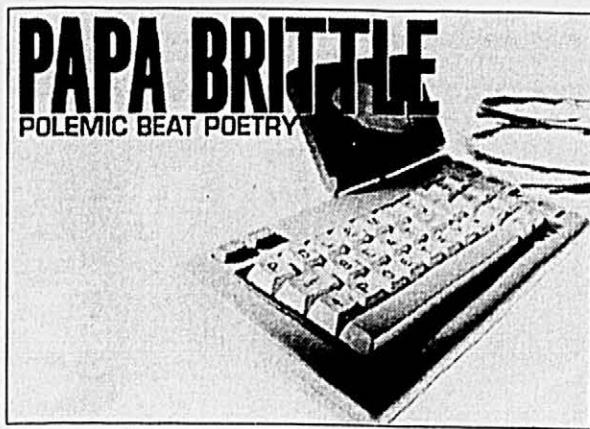
In another shake-up to the usual parade day atmosphere, Irish Sinn Fein leader Gerry Adams joined the marchers in New York City. Sinn Fein is the main political organisation advocating Irish unification.

Involved in negotiations with Britain to gain freedom, the IRA ended the ceasefire last month with the detonation of a bomb in London.

The IRA charges that the British government, which couldn't defeat the IRA through a military struggle, has been trying to force them to surrender under negotiations.

Although the U.S. has been pressuring Adams to disarm the IRA, and banned him from entering the U.S. until this year, Adams was cheered by an estimated 1 million people at the parade, showing that support for the movement is not waning.

sources: Andy McInerney, New York Transfer News Collective, Worker's World News Service



Papa Brittle — *Polemical Beat Poetry*
(Nettwerk)

There comes a point in music when constant attempts at combining old forms of music to create a new one creates a generic mess. This album is advertised in the accompanying press package as "hard-driven, hard hitting music" that combines funk, loud guitars, and a "seismic bottom end," among other meaningless clichés. It uses samples to please the cynical, bass lines to please the alterna-DJ, Rage Against the Machine lyrics to please the angry and repetitive guitars to please the metal-head in all of us.

This trend in so-called industrial music is little better than a gross marketing pluralism, the idea being that if you put a little of everything into the mix, everyone will like it. Unfortunately, it seems that "a little of everything" is coming to mean guitars (thrashy or funky), heavy danceable beats, a few samples thrown in here and there to establish angst and angry lyrics. Does it seem redundant to keep mentioning these qualities? But of course.

The lyrics are fairly "thought provoking" as the press kit would have it. Maybe if they are taken out of context of the music, where they serve only to remind me (subjectively of course) of those big violent angry people in the pit. Too much testosterone. Granted, anger towards a fucked up system is legitimate, and effective in fueling social protest, but people stop listening to the same angry words after a while.

It saddens me to see such potentially stimulating music being overwhelmed by tired clichés. Despite the effort to create a new and unique sound, Papa Brittle only succeed in poorly imitating both KMFDM and Rage Against the Machine. Better luck next time.

— jaymccoy

Shonen Knife — *The Birds And The B-Sides*
(Virgin)

In reviews, Shonen Knife is inevitably compared to electric Kool-aid, or some such experience. For the uninitiated, the Japanese trio seem at first the epitome of bubblegum pop. This sugar coating, however, does not disguise their music's edge. With their new CD, *The Birds & the B-sides*, the group has once again defied all efforts at fitting them into a category.

Shonen Knife was the first Japanese band to break into the North American market, if somewhat unwittingly. In the late 80s, the American band Redd Kross heard about the song Shonen Knife had

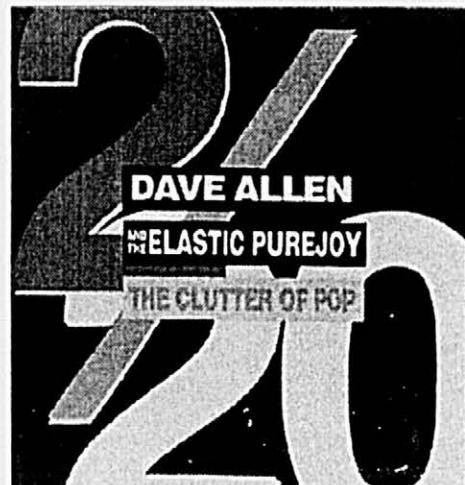
written in tribute to them. They returned the favour with a Shonen Knife tribute compilation with contributions from, among others, the Ramones and Nirvana. This paved the way for other Japanese groups, from Pizzicato Five to Takagi Kan.

Since then the group has acquired the dubious status of being the musical mascot of the North American alternative scene. The main problem with this is that often more attention is paid to them for their 'coolness' factor than for their music. Their music is treated as secondary, leading to the question of whether they have as yet acquired any legitimacy in the music industry or whether they will continue to be dismissed as 'the cute all-girl band from Japan'.

This is unfortunate because Shonen Knife is so obviously more than this, as a listen to *The Birds & the B-sides* will demonstrate. Their style is deceptively simple. On "Gomi Day," for example, the repetitive lyrics and the upbeat melody both disguise and emphasise the song's message, making the listener actually pay attention to what is being said for fear of missing it.

This reflects the dilemma of Shonen Knife, being given attention while at the same time being ignored. But don't underestimate this group — they deserve your attention. With *The Birds and the B-sides*, they have given North American audiences yet another CD worth listening to.

— hypatiafrancis



Dave Allen and the Elastic PureJoy
— *The Clutter of Pop*
(True North/MCA)

This is definitely not the kind of lyrics that you would have memorised after the first two or three listens. From "my life mapped out in sharp relief / like an academy of lies; none that crossed my lips" to "false reverence reverberates in nostalgia's dried up / well if you have nothing left to say try and say it well now," Dave Allen's lyrics will give a philosophy student something to dwell upon on a Saturday night.

upon on a Saturday night.

The Clutter of Pop is Allen's second solo album, after having previously released 18 albums with various bands. The guy wrote all the lyrics, most of the music, and produced the album. And it's not sampled material either. In fact, it's quite a marked difference from the "I-love-you-I-want-to-fuck-you-baby / I-get-most-of-the-credit-for-the-album-although-I-only-did-the-vocals-(that-had-to-be-overdubbed)" of most so-called artists that sell today.

What is most remarkable about *The Clutter of Pop* is the flow from the heavy, almost mosh pit-ish opening to the synthesised and slow conclusion. It opens on a heavy note, with "A Life in the Priesthood," that is maintained throughout the first four tracks. The overall tone of the album slowly cools down, leading to a climax minute of silence in memory of AIDS victims. This is followed by three untitled instrumental tracks. By the end, I found myself replaying the first part of the album (i.e. the

fast guitars, drums, no bass lines and a geeky lyrical voice taking precedence over some minor rave-inspired distortions. It's a Q sound (after the WWII navy 'Q division' which went submarine-hunting disguised as merchant marines) — it seems like merely a hardcore incarnation of the classic pop song, but is really of a much higher calibre.

Overall, the album projects a cabin fever affection, as if born of a repressed artist father of two who spent his mid-life crisis fund on mixing machines and guitar lessons, and took to generating self-expression after work in his secret computer lab. (Imagine: "Come to bed, Merlin dear. Not now, honey; I'm mixing the 50 hz track into song 7.")

Track to track, Merlin utilises a sophisticated process by which three-chord verse-chorus arrangements become complex music with an original vibe. They are simple, grinding tunes, often fast and heavy, but always interesting. The music is mixed back to highlight the poetically proficient and playful lyrics; restates the always under-scoring digital instrumentation; then swinging to climax with AC/DC charged guitar riffs. Actually, that guitar gets annoying sometimes, some tracks slipping from simplicity into boredom due to overdependence on Merlin's not entirely innovative fretwork. He may not be Robert Fripp, but that's OK.

— mulleinbuss

ear candy

songs preceding the minute of silence), trying to escape the reality of AIDS that Allen's final tracks slapped me in the face with. A powerful album.

— zeinaawad

Merlin - *Merlin's Arcade*
(Channel Three/Cargo)

This is not a rap album, as one might expect from the trip-hop soldier who made good with the 1993 up-tempo rap single "The Noise Supreme." This album, following some sort of personal journey involving Tennessee and the roots of rock and roll, is composed of



Oh look, it's the end of
the year! See ya later.



DAILY PHOTO BY LUCY ATKINSON

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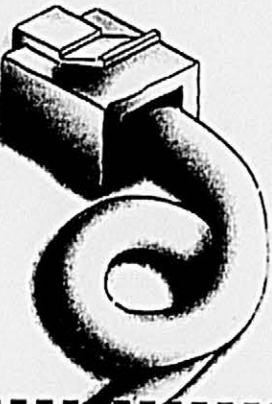
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Dr. Durand F. Jacobs

Professor of Psychiatry
Loma Linda University School of Medicine
Loma Linda, California

Evidence Supporting a General Theory of Addictions: Implications for New Treatment Methods

Department of Educational and Counselling Psychology
McGill University, Education Building
3700 McTavish, Room 129

April 1st, 1996
4:00 P.M.

This lecture has been made possible by a grant from the Beatty Memorial lectures Committee. Dr. Jacobs is the recipient of the 1995 American Psychological Association Award for Distinguished contribution to Psychology in the Public Interest.

ALL WELCOME

Events

Thursday, March 28

- McGill Marxist-Leninist Study Group presents Hardial Bains, national leader of CPC(ML), Union Room 302, 18h30. Info: 522-1373.
- WISE/PGSS present "Alternative Careers in Science," in Thompson House (3650 McTavish), 18h.
- Presbyterian College (3495 University) presents organist Kevin Komisaruk, 12h10-12h50. Info: 288-5256.
- LBGTM All-Womyn's group in Shatner Room 423, 18h30.
- Joey and Marco talk about organising students, workers, peasants in the Philippines, Union Room B-09, 18h30.
- Storycircle at the Yellow Door, special performance of native legend, starting at 20h at 3625 Aylmer, \$3.
- School of Community and Public Affairs sponsors Decentralisation: panel on reconfiguring the government, 18h, 2149 Mackay.

Friday, March 29

- McGill Students for AIDS Education present Joanna Broadhurst on "Women and AIDS: an Overview." Leacock Room 26, 12h30-13h30. Info: Gambrelli, 989-9122.
- McGill Outing Club presents photography lecture by mountaineer Fred Beckey in Leacock Room 26.
- LBGTM Queer Café in Bar California (St. Elisabeth, north of St. Catherine), 20h.
- Financial PCOC meeting at 11h, Union Room 302.
- Centre for East Asian Studies presents Walter Lew, M.A., on "National loyalty vs. assimilation in the editing and interpretation of Korean American novels: Maxwell Perkins' struggle with Younghill Kang over how *East Goes West* (1937)." Arts, Room 150, 16h30-18h.

Saturday, March 30

- Librairie Alternative (2035 St. Laurent) presents "The Mohawk Resistance at Kanehsatake," 18h. Voluntary donation. Info: 844-3207.
- SALSA and MAIS present "International Night" in the Medical Annex (3708 Peel), 21h. \$4 members, \$5 non-members.
- McGill Living Testimonies Autobiographical Project presents "Issues Around Holocaust Denial," by Ed Foxman in 2020 University Room 2401, 20h30. Info: Renée, 398-3294.

GRADUATION Announcements

University graduation announcements are now being accepted for a special feature appearing in The Gazette on Sunday, June 9.



Brown, Robert: Bachelor of Arts, McGill University. Best wishes for your continued success from the whole family. Congratulations!

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The Gazette

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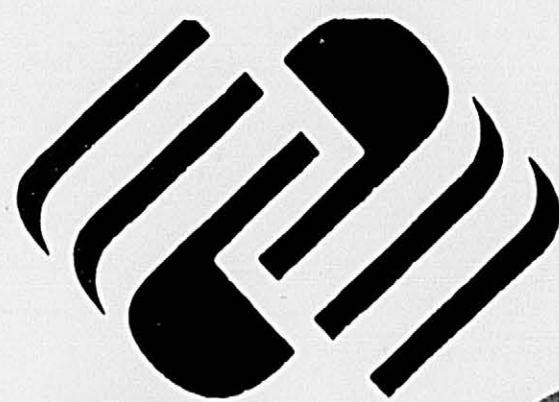
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